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HAVE MADE ITS PUBLICATION POSSIBLE

PUBLISHER'S PREFACE

THE publication of this Index of a remarkable periodical during an uninterrupted course of twenty-five years is due mainly to the many requests for such a work received from the magazine's subscribers. Their plea is that the pages have contained so much material of value to the literary world that an Index would constitute an invaluable reference book.

We feel that it is not out of place to give here for those readers who have become acquainted with POET LORE during recent years, a brief, historical sketch, mentioning a few of those achievements which have placed the magazine among pioneer periodicals.

Established in 1889 by Charlotte Porter and Helen A. Clarke as a "monthly magazine devoted to Shakespeare and Browning, and to a comparative study of literature," its appearance met with unusual success.

During the first six years of publication it firmly took its stand as a journal that did its own thinking. It spoke of Ibsen as "below no one but Shakespeare" to a nation that had heard only enough of him to jeer. It established its reputation for foresight, the ultimate reason for its greater success in later years, by giving its readers a review of Shakespeare's influence on Japanese literature. This was written eighteen years before the general readers in this country realized that there was such a thing as great literature in Japan.

For the next seven years, the magazine continually added much to its rapidly growing international reputation. In 1890 it discovered and introduced to this country the lyric poet, Mistral, with the existence of whom other periodicals were not familiar until fourteen years later when he shared with Echegaray the Nobel prize for literature. A year later POET LORE made its readers acquainted with the work of Strindberg, who has but recently become well known in America. Bohemian literature was taken up in 1892. Bjornson's play, *A Glove* translated from the original Norwegian version of *En Hanske* and authorized by Bjornson himself appeared the same year.

Maeterlinck's first work to appear in English was *The*

Blind published by POET LORE in 1893. It was accompanied by a critique, the title of which is strikingly significant of its priority, "Maurice Maeterlinck: Dramatist of a New Period." Further works of this dramatist which appeared in 1904-5 were *The Seven Princesses*, *Pelleas and Melisande*, and *Alladine and Palomides*. During the latter year an appreciation of the genius of Robert Bridges was printed.

In the Fall of 1896, in order that certain subjects might be handled more completely in a single issue, the style was changed to a quarterly, under the title of POET LORE, *A Quarterly Magazine of Letters*, and remained as such until 1909. The editors perceiving that Sudermann was to win fame in this country, gave English readers their first glimpse of him in that little masterpiece, *Teja* from his *Morituri*. Hauptmann's *Sunken Bell* published in 1898 was the first translation of any of this dramatist's works into the English language. The work of Selma Lagerlof whose name even now, after she has won the Nobel prize, is unfamiliar to all except pioneer readers, was published in 1899. In 1900 Echegaray, the great Spanish dramatist, who in 1904 shared the Nobel prize with Mistral, as we have already stated, was well known to the readers of POET LORE.

The magazine appreciated the unusual genius of Brieux in 1903, although the general educated public of this country did not learn of him until about two years ago. The publication of plays by Synge and Hyde in 1905, proved POET LORE to be the first among the pioneers in recognizing the real significance of the new Irish literary drama. Schnitzler's first works in English appeared in its pages during 1906.

The following year was one of particular note as during this period Andreyev was first made known to America. D'Annunzio's noblest play, *The Daughter of Joria* appeared and the first English translation of any of Bracco's plays, *Hidden Spring* was published in an authorized version. This writer's *Phantasms* immediately followed. In order to keep abreast with the great European Dramatic movement, POET LORE in 1909 increased the number of issues published yearly, and appeared as a bi-monthly, thus giving its subscribers practically 50 per cent more reading matter. It continued the policy established some years previous in giving as the principal feature of each issue a first English translation of some notable foreign play.

For the next few years up to the closing of the period covered

by this Index, POET LORE published over thirty noteworthy dramas. Particular attention was given to the French, Russian and German schools. We are unable at this time to state accurately the ultimate popularity of all the authors represented for the reason that their works have not been tested by time. We can say, however, that POET LORE has in the past published the works of no man who has not at some later date shown his genuine merit.

In the period referred to, appeared for the first time, work, by Hebbell, Hervieu, Galdos, Tchekkof, Pshibishevsky, Rosmer, Prydz, Duhamel and further original English translations of Hauptmann, Schnitzler and Strindberg. As an example of the breadth of the field from which POET LORE draws its material, we point to a translation of *Sword and Crozier* from the Icelandic of Einarsson which appeared in 1912.

To sum up:—POET LORE has introduced to this country no less than fifty-four European dramatists and eighty-six dramas. POET LORE has gathered the great literary works of every civilized country under the sun and offered them to the English speaking public in advance of any other publication. Continuing the same policy up to the present time, POET LORE is introducing to its readers to-day, the unknown geniuses who are to become world-famous to-morrow. In the words of *The Dial*, POET LORE stands steadfastly for good literature."

COMPILER'S NOTE

Careful attention should be taken of the fact that the issues of Volumes XIV-XV-XVI and XVII of POET LORE are not paged consecutively, but each number begins with "page 1."

In order that there may be no confusion in the reference to these Volumes, we designate first the volume, second the issue of the volume by a letter and third the page of the issue on which the reference appears.

For example: *Aglavaine and Selysette*, (drama) XIV D 11. From the above it will be readily seen that this drama appears on page 11 of the 4th issue of Volume XIV.

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